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CHOPIN

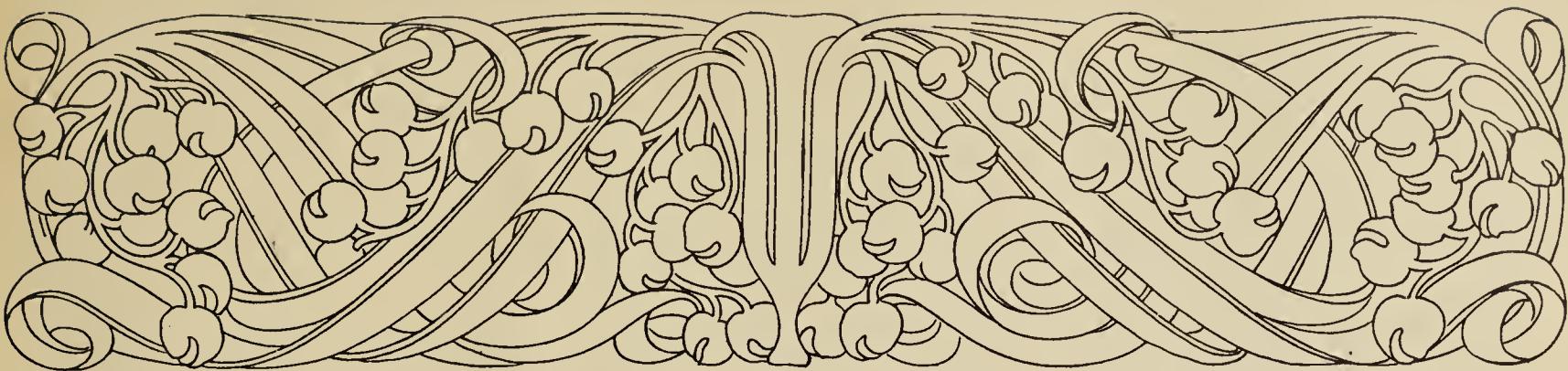
8057. 156
Balladen und Impromptus ^{V.5}

Ballads and Impromptus ☆ Ballades et Impromptus

Piano solo



Friedman



F R. CHOPIN PIANOFORTE-WERKE

PIANOFORTE WORKS

ŒUVRES DE PIANO

HERAUSGEGEBEN VON

IGNAZ FRIEDMAN

8057.156
7.5

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Eigentum der Verleger für alle Länder

BREITKOPF & HÄRTEL
LEIPZIG



VORWORT

DIESE neue Gesamtausgabe von Chopins Werken wurde von mir auf Wunsch des Verlages Breitkopf & Härtel größtenteils auf Grund von Original-Manuskripten, und wo diese nicht zu erlangen waren, auf Grund der älteren und ältesten Ausgaben, auch Urtextausgaben redigiert. Ich trat mit einer gewissen Beklemmung dieser Aufgabe entgegen; es gibt ja schon so viele und von denen manche ausgezeichnete Editionen. Aber die meisten haften, meiner Ansicht nach, zu sehr an den veralteten Pedalbezeichnungen, Fingersätzen, auch falscher Phrasierung. Es wurden im Klavierbau seit Chopins Zeiten ganz enorme Fortschritte erzielt —, an der Pedalisation der meisten Ausgaben merkt man es kaum. Chopins Fingersatz, in vielen Beziehungen Neuland, ist in mancher Hinsicht doch längst überwunden. Legatobogen wurde nur zu oft mit Phrasierungsbogen verwechselt und umgekehrt. Dies alles war für mich Grund genug, um dies schwere Aufgabe doch zu unternehmen. Weit entfernt davon, dieselbe als „ausgezeichnet“, oder wie man es so oft hört, als „die“ Ausgabe zu bezeichnen, schmeichle ich mir doch einen Schritt vorwärts getan zu haben.

Die Gesamtausgabe durfte einen gewissen Umfang aus verschiedenen Gründen nicht überschreiten. Es soll die Ausgabe für musikliebende Massen sein, in denen Chopin von Tag zu Tag an Liebe und Bewunderung gewinnt. Deshalb wurden auch nur einige neue, oder weniger bekannte Kompositionen Chopins hinzugefügt. Von der falschen Pietät, alles, was von Chopins Hand stammt, zu veröffentlichen, sah ich ab. Jugendsünden, Schülerzeugnisse, Werke, die lebenslang in der Mappelagen, um später höchstwahrscheinlich umgearbeitet oder auch verbrannt zu werden . . . , dies alles darf das Gesamtbild Chopins Schaffen nicht trüben. Und doch wurde diese Ausgabe zur umfangreichsten.

Für Spezialisten, vorgesetzte Pianisten, Kenner und Liebhaber von Chopins Technik, Klaviersatz, usw. unternahm der Verlag Breitkopf & Härtel mit meiner bescheidenen Hilfe eine größer angelegte Separatausgabe der Etüden.

Was den Text betrifft, so sind, wie allgemein bekannt, die auseinandergehenden Varianten in übereinstimmenden Stellen der verschiedenen Ausgaben zu finden. Die Verschiedenheiten stammen entweder von Änderungen, die Chopin so oft während des Stiches und der Korrektur vornahm, ohne sie im Manuskripte zu vermerken, oder in Kopien des ersten Manuskriptes (es erschienen viele Kompositionen zugleich in Leipzig, Paris und London; für jede dieser Städte wurde eine Kopie angefertigt), oder auch in

PREFACE

THE present new Complete Edition of Chopin's works has at the request of the publishers, Messrs. Breitkopf and Härtel, been revised by me, — mainly from the original MSS., and wherever these were not available, on the basis of the earlier and earliest editions, and from original editions.

I approached this task with a certain amount of diffidence; there are so many editions already in existence, and among them so many excellent ones. But most of these, in my opinion, cling too closely to obsolete directions for pedalling and fingering, and also to erroneous phrasing. Since Chopin's time the most enormous progress has been achieved in the construction of the pianoforte — yet this is scarcely noticeable in the pedallings indicated in most of these editions. Chopin's system of fingering, although in many ways new ground at the time, is now in many respects quite superseded. Legato-ties have been only too often mistaken for phrasing-bows, and vice versa.

In all this I saw sufficient grounds for undertaking the present difficult task, after all. Far from wishing to designate my work as „excellent“, or, as is so often done, as “the“ edition, I nevertheless flatter myself that it marks a step forward. For various reasons this complete edition was not exceed a certain limit. It is meant to be an edition for the music-loving masses, with whom love and admiration for Chopin are daily on the increase. For this very reason only a few of Chopin's hitherto unpublished, or less-known compositions have been included. I refrained from the pseudo-piety of publishing everything that has come from Chopin's hand. Early indiscretions, schoolboy achievements, works which reposed all his life long in their portfolios, most probably to be re-modelled later on, or even consigned to the flames — matter of this kind should not blur the general impression of Chopin's creative genius. And yet this edition has become the most extensive of all.

For the use of specialists, advanced pianists, connoisseurs and amateurs of Chopin's technique and pianistic style etc. Messrs. Breitkopf and Härtel — with my modest assistance — have undertaken the publication of a separate edition on a larger scale, of his Études.

As regards the text, it is universally known, that the most divergent variants occur in corresponding passages of different editions. These discrepancies have arisen either from the alterations Chopin so often made during the printing and correcting of the proofs, without noting them down in the Ms., or from the copies made from the first original Ms. (many

AVANT-PROPOS

A la demande des éditeurs Breitkopf & Härtel, j'ai rédigé cette nouvelle édition de l'ensemble des œuvres de Chopin, en majeure partie d'après les manuscrits autographes et, à défaut de ceux-ci, d'après les éditions originales ou les plus anciennes.

Ce n'est pas sans quelque anxiété que j'ai entrepris cette tâche: il y a déjà tant d'éditions de ces œuvres et parmi elles plus d'une vraiment excellente. Mais presque toutes, selon moi, s'en tiennent trop à des indications vieillies de pédale, de doigté, même de phrasé défectueux. La fabrication des pianos a fait, depuis Chopin, d'énormes progrès, — et c'est à peine qu'on le remarque aux indications de pédale de la plupart des éditions. Les doigtés de Chopin, si souvent nouveaux pour leur époque, n'en sont pas moins depuis longtemps en partie vieillis. De même, on n'a confondu que trop souvent signes de legato et signes de phrasé.

Ces considérations ont suffi pour m'engager à ce travail difficile. Bien loin de vouloir prétendre à donner ici une édition „remarquable“ ou, comme on l'entend dire si fréquemment, l'édition „par excellence“, je me flatte cependant d'avoir fait un pas en avant.

Cette édition d'ensemble ne devait pas, pour différentes raisons, dépasser certaines dimensions. Elle sera l'édition du peuple des amateurs pour lesquels Chopin devient, chaque jour davantage, un objet d'admiration et d'amour. C'est pourquoi je n'y ai fait entrer que quelques unes des œuvres nouvellement mises au jour ou peu connues du maître. J'ai fait abstraction de cette fausse piété qui aurait consisté à publier tout ce qu'a tracé la main de Chopin. Péchés de jeunesse, travaux d'école, œuvres qu'il garda toute sa vie en portefeuille avec l'idée, peut-être, de les retravailler ou de les brûler un jour . . . , tout cela ne pourrait que nuire à la beauté de l'ensemble des créations de Chopin. Et malgré tout, cette édition est devenue l'une des plus volumineuses.

Pour les spécialistes, les pianistes avancés, les connoisseurs et les fervents de la technique de Chopin ou de l'écriture pianistique, les éditeurs Breitkopf & Härtel ont entrepris avec mon aide une édition spéciale, plus détaillée, des „Etudes“. Pour ce qui est du texte, on sait combien de variantes diverses les différentes éditions offrent souvent d'un seul et même passage.

Ces différences proviennent tantôt des changements que l'auteur apportait à ses œuvres au cours de la gravure, sans les reporter sur l'autographe ou sur ses copies (un grand nombre d'œuvres paraissaient simultanément à Leipzig, à Paris et à Londres, et l'on établissait une copie

Verbesserungen, Verzierungen, die Chopin verschiedenen Schülern während des Unterrichts verschieden angab (nicht immer zum Vorteil des Werkes). Teilweise wurden die Änderungen aber auch von Schülern und deren Schülern, ohne jedwede Autorisation, als „Originalvarianten“ in die Welt, unter falscher Flagge, gesandt.

Hier hieß es, eins zu wählen und dabei zu bleiben. In Fällen, wo verschiedene Deutungen, Ornamente ebenso gut als der Urtext sind, oder wo Chopins Manuskript durch eine feststehende, traditionelle Variante, die sich in allen Ausgaben wiederholt, bereichert wurde, habe ich dies angegeben, bzw. beibehalten. Ebenso wurden einzelne Änderungen technischer Natur, von ausgezeichneten Chopinkennern und -Spielern angezeigt.¹⁾

Es sei endlich auch dem Herausgeber erlaubt, hier noch in Kürze sich gegen die törichte Auffassung aussprechen zu dürfen, Chopin sei ein Salonkomponist, ein Übersetzer femininer, sensitiver Gefühle, ein Tonsetzer, der nur die Rhythmen seines Vaterlandes zu Ehren brachte. Es gibt nicht viele Komponisten, deren Palette so reich wäre, wie die Chopins, — nicht viele, wo das Gleichgewicht zwischen lyrischen, dramatischen und sogarepischen Elementen in so vollendetem, künstlerischer Art erhalten wäre —, nicht viele, die von solcher Wirkung und umstürzenden Folgen in harmonischer Hinsicht bis heute auf die Tonsetzer des ganzen 19. Jahrhunderts gewesen sind,²⁾ — nicht viele, die die Leiden ihres Vaterlandes, die Hymnen der höchsten Liebe und Leidenschaft mit solcher Wucht, Innigkeit, Eindringlichkeit zu singen wußten Dabei und zugleich war Chopin ein Salonkomponist der entzückendsten, geistreichsten, elegantesten Art, ein Arbiter elegantiae, wie es keinen vor ihm, keinen nach ihm gab. Dies kann, soll und darf nie eine Minderung bedeuten — es ist ein Vorzug mehr.

Möge auch diese neue Gesamtausgabe dem größten polnischen Tonsetzer, dem Dichter der Freiheit, männlichen Kraft und Ritterlichkeit, weiblicher Zartheit, Grazie, dem musikalischen Dolmetscher höchster, edelster und vornehmster Regelungen und Gefühle, neue Freunde werben und weiterhin gewinnen.

IGLS i. Tirol, Juli 1912.

IGNAZ FRIEDMAN

compositions appeared simultaneously in Leipzig, Paris and London, and a special copy was made for each city, or even from such improvements and ornaments as were indicated differently by Chopin to different pupils (not always to the advantage of the Work in question). Partly, however, these alternative versions have been disseminated by pupils — and their pupils, — as “original variants”, under false pretences, and without any legitimate authority whatever.

It was a case of choosing one thing, and then adhering to it. Wherever differing interpretations or ornaments are as good as the original text, or wherever Chopin's Ms. has been enriched by a well-established, traditional variant, which reappears in all editions, I have made a note of this, or retained it at discretion. In the same way sundry alterations of a technical nature have been indicated by pre-eminent students and interpreters of Chopin.¹⁾ Be it yet finally permitted to the editor, on this occasion briefly to protest against the foolish assumption that Chopin was only a drawing-room composer, an interpreter of feminine thrills and emotions, a tone-poet who could only fully appreciate the rhythms of his native country. There are not many composers, whose palette is as rich as Chopin's, — not many in whose work the balance between lyric, dramatic, and even epic elements is maintained in such artistic perfection of style, — not many, who have exercised so great an influence, or had such a revolutionizing effect regarding the treatment of harmony, upon the composers of the whole of the 19th century, even tho the present day²⁾, not many who knew how to sing their country's woes, or the hymns of highest love and passion with such force, tenderness, and earnestness Besides this, and over and above all this Chopin was a drawing-room composer or the most charming, witty, and elegant type an arbiter elegantiae — as there has been none before him or since. This cannot, shall not, and must not be considered a depreciation — it is an added merit.

May this new Complete Edition gain new friends, and continue to do so, for the greatest of the Polish composers, the poet of liberty, of manly strength and chivalry, of womanly tenderness and grace, — the interpreter of the highest, noblest, and most refined impulses and emotions.

IGLS i. Tirol, July 1912.

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pour chacune de ces villes), tantôt de corrections, d'ornements que Chopin indiquait différemment à différents élèves, au cours de ses leçons (et pas toujours pour le plus grand bien des œuvres). Mais les variantes sont aussi le fait d'élèves directs ou indirects de Chopin qui, sans la moindre autorisation, les lancèrent comme autant de „variantes de l'auteur“.

Il s'agissait ici de choisir un texte et de s'y tenir. J'ai indiqué tous les cas dans lesquels différentes interprétations, différents ornements sont aussi bons que le texte primitif, ou ceux dans lesquels le manuscrit de Chopin a été enrichi par quelque variante bien établie, traditionnelle et que l'on retrouve dans toutes les éditions. Enfin j'ai noté quelques changements de procédés techniques, proposés par les interprètes les plus distingués de Chopin¹⁾.

Qu'il me soit permis, en terminant, de protester brièvement contre ceux qui voudraient ne voir en Chopin qu'un compositeur de salon, un interprète de sensibilités féminines, un musicien glorifiant les rythmes seuls de sa patrie. Ils sont bien peu nombreux les compositeurs dont la palette sonore soit aussi riche que celle de Chopin, — bien peu ceux dont l'art ait mis en équilibre aussi parfait les éléments lyriques, dramatiques, voire même épiques, — bien peu ceux qui exercent une influence aussi profondément révolutionnaire dans le domaine de l'harmonie, sur tous les compositeurs du XIX^e siècle²⁾, — bien peu, enfin, ceux qui surent chanter avec une telle tendresse, une telle ferveur, un tel emportement les malheurs de leur patrie, les hymnes de l'amour le plus intense et le plus passionné Certes Chopin fut aussi le plus exquis, le plus spirituel, le plus élégant des compositeurs de salon, un „arbitre des élégances“ tel qu'il n'y en eut ni avant, ni après lui. Il n'en est pas pour autant diminué, au contraire.

Puisse cette édition susciter de nouveaux admirateurs et amis au plus grand des musiciens polonais, au chantre de la liberté, de la force virile et chevaleresque, de la douceur et de la grâce féminines, à l'interprète musical des sentiments les plus élevés, les plus nobles et les plus distingués.

IGLS (Tyrol), Juillet 1912.

IGNAZ FRIEDMAN

¹⁾ Zu diesen gehören außer Liszt, Rubinstein, Fürstin Czartoryska, Mikuli der vergangenen Generation, der heutigen: d'Albert, Essipoff, Godowski, Jos. Hofmann, Leschetizky, Michałowski, Pachmann, Paderewski, Rosenthal und Sauer an.

²⁾ Es wäre sehr nützlich, eine ausführliche Studie über die Harmonik Chopins und deren Einfluß auf Schumann, Liszt, Wagner insbesondere, wie auch auf die ganze russische Schule zu unternehmen.

¹⁾ Parmi eux mentionnons dans la génération précédente, à côté de Liszt, Rubinstein, la Princesse Czartoryska, Mikuli, et, dans la génération actuelle, d'Albert, Mme. Essipoff, Godowski, Joseph Hofmann, Leschetizky, Michałowski, Pachmann, Paderewski, Rosenthal et Sauer.

²⁾ Il serait très utile de faire une étude détaillée de l'harmonie de Chopin et de son influence sur Schumann, Liszt, Wagner, comme aussi sur toute l'école des musiciens russes.

Fr. Chopin, Balladen und Impromptus, herausgegeben von Ignaz Friedman.

Balladen.

Op. 23 G moll- Sol mineur- G minor
Largo.
1.  Seite 1

Op. 38 F dur- Fa majeur- F major
Andantino.
2.  14

Op. 47 As dur- Lab majeur- Ab major
Allegretto.
3.  22

Op. 52 F moll- Fa mineur- F minor
Andante con moto.
4.  33

Impromptus.

Op. 29 As dur- Lab majeur- Ab major
Allegro assai, quasi presto.
5.  Seite 48

Op. 36 Fis dur- Fa# majeur- F# major
Andantino.
6.  54

Op. 51 Ges dur- Solb majeur- Gb major
Tempo giusto.
7.  62

Fantaisie-Impromptu. Op. 66 Op. posth.
Cis moll- Ut# mineur- C# minor
Allegro agitato.
8.  70

Ballade I.

Freiherr von Stockhausen gewidmet.

Herausgegeben von Ignaz Friedman.

Fr. Chopin, Op. 23.

Largo.

f pesante

dim.

Ped.

Moderato. M.M. ♩ = 126.

(mp)

Ped.

segue

(p)

(cresc.)

Ped.

f

*Ped. ** *Ped. ** *Ped. Ped.* *** *Ped.* *Ped. Ped.*

?)

ritenuto

2

*) Einteilung:
*) Arépartir comme suit:
*) Division:

sempre più mosso

1 2 5 3 2 1 5 2

Ped. * Ped. * Ped. Ped. Ped. * Ped.

f

Ped. * Ped. * Ped. Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped.

dim.

Ped. * Ped. * Ped. * Ped. Ped.

60

Ped. * Ped. * Ped. Ped. * Ped.

calando smorz. perdendo ritenuto

poco marcato

Ped. * Ped. * Ped.

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meno mosso M.M. d.: 72.
sotto voce

*) 13 taktige Steigerung auf einem liegenden Bass. (Orgelpunkt.) Derselbe muß auch in Klangstärke immer gesteigert werden.

*) Gradation de 13 mesures sur une basse tenue (pédales). Cette basse doit aussi augmenter d'intensité d'une manière graduelle et constante.

*) A climax of 13 bars on an organ point. The latter must be played with continually increasing intensity.

Musical score for two staves (Treble and Bass) across six systems. The score consists of six systems of music, each starting with a clef (Treble or Bass), a key signature, and a time signature.

- System 1:** Treble staff starts with a clef, a key signature of one sharp, and a time signature of $\frac{2}{4}$. Bass staff starts with a clef, a key signature of one sharp, and a time signature of $\frac{2}{4}$. The music includes dynamic markings like **ff** (fortissimo) and **ped.** (pedal). Measures contain complex chords with various note heads and stems.
- System 2:** Treble staff starts with a clef, a key signature of one sharp, and a time signature of $\frac{2}{4}$. Bass staff starts with a clef, a key signature of one sharp, and a time signature of $\frac{2}{4}$. Measures include **ped.** and asterisk (*) markings.
- System 3:** Treble staff starts with a clef, a key signature of one sharp, and a time signature of $\frac{2}{4}$. Bass staff starts with a clef, a key signature of one sharp, and a time signature of $\frac{2}{4}$. Measures include **ped.** and asterisk (*) markings.
- System 4:** Treble staff starts with a clef, a key signature of one sharp, and a time signature of $\frac{2}{4}$. Bass staff starts with a clef, a key signature of one sharp, and a time signature of $\frac{2}{4}$. Measures include **ped.** and asterisk (*) markings.
- System 5:** Treble staff starts with a clef, a key signature of one sharp, and a time signature of $\frac{2}{4}$. Bass staff starts with a clef, a key signature of one sharp, and a time signature of $\frac{2}{4}$. Measures include **ped.** and asterisk (*) markings.
- System 6:** Treble staff starts with a clef, a key signature of one sharp, and a time signature of $\frac{2}{4}$. Bass staff starts with a clef, a key signature of one sharp, and a time signature of $\frac{2}{4}$. Measures include **ped.** and asterisk (*) markings.

*) oder:
*) ou:
*) or:

scherzando

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

poco marcato

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

cresc.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

ff

Ped. * Ped. * Ped. * Ped. * Ped. *

*) In wiegendem Walzerrythmus.

*) Rythme berceur de valse.

*) In swaying waltz rythm.

A page of sheet music for piano, featuring five staves of musical notation. The music is in common time and includes various dynamics such as *leggieramente*, *sfp*, *ff*, and *brillante*. Fingerings are indicated above the notes, and踏板 (Ped.) markings are placed below the bass staff. The music consists of complex chords and arpeggiated patterns, typical of a virtuosic piano piece.

Musical score for piano, page 10, featuring two staves (treble and bass). The score includes dynamic markings such as *con forza*, *ten.*, *sempre forte*, *riten.*, *dim. rallent.*, *meno mosso*, and *pp sempre sotto voce*. Articulation marks like *Ped.* and ** Ped.* are present, along with fingerings (e.g., 1, 2, 3, 4, 5) and grace notes. Measure numbers 35 and 36 are indicated at the top right. The bass staff uses a bass clef, and the treble staff uses a treble clef. Measures 35 and 36 show complex harmonic changes and rhythmic patterns.

*) Wie auf Seite 5.

*) Comme à la p. 5.

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*) As on page 5.

* Fast wie;
*) A peu près comme;
*) Almost as;

12

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

basso marcato

cresc.

ff

martellato

sf

cresc.

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Ballade II.

Robert Schumann gewidmet.

Op. 38.

Andantino. M.M. $\text{♩} = 66-72$.

The score consists of five staves of piano music. The first staff shows two measures of eighth-note patterns in 6/8 time, with the first measure labeled "sotto voce" and the second labeled "semplice". The tempo is indicated as Andantino. M.M. $\text{♩} = 66-72$. The second staff continues the 6/8 pattern with "Ped." markings. The third staff begins with a melodic line over a harmonic bass, with "Ped." markings. The fourth staff shows a continuation of the melodic line with "Ped." markings. The fifth staff concludes the section with a melodic line and "Ped." markings. Handwritten annotations include "PT" above the first staff, "I", "II", "III", and "IV" above the second staff, "5 4 3 5" above the third staff, "c: IV" and "VI" above the fourth staff, and "pp" dynamics in the fourth and fifth staves. The score is numbered 2. at the beginning of the first staff.

(poco rit.) a tempo

mf espressivo

smorzando

liberamente

Presto con fuoco. M.M. $\text{♩} = 104$.

ff rapido

marcato

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Musical score for piano, page 16, featuring two staves (treble and bass). The score includes various dynamics (e.g., *b*, *#*, *ff*, *cresc.*, *dimin.*) and articulations (e.g., *Ped.*, ***). Performance instructions like *(3 2 1 3)*, *(4 3 2 1)*, and fingerings (e.g., 1 2 1 2 4, 2 1 4, 1 2 4) are also present. The bass staff contains several bass clef variations throughout the page.

Musical score page 17, featuring six staves of music for two voices (Soprano) and piano. The key signature is one flat throughout. The tempo is indicated as "Tempo I." in the third staff. The score includes various dynamics such as *p*, *pp*, *rallentando*, *(rit.)*, *semplice*, *slentando*, *p*, *poco marcato*, and *imitando*. Pedal points are marked with "Ped." and asterisks (*). The vocal parts consist of two voices in soprano range, and the piano part provides harmonic support.

stretto più mosso

Tempo I.

riten.

stretto più mosso

cresc.

accelerando

Presto con fuoco.

This page of musical notation contains six staves of music for a multi-instrument ensemble, likely a piano or organ. The music is written in common time and includes various dynamics such as *ff*, *mp*, *agitato*, and *staccato*. Articulation marks like *Ped.*, *tr*, and *cresc.* are present. Performance instructions include *con spirito* and specific hand positions indicated by numbers above the staves. The notation is dense with sixteenth-note patterns and rests.

6

Ped. * Ped. * Ped. * Ped. * Ped. *

cresc.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

ff

Ped. Ped. Ped.

ff

Ped. * Ped. * Ped. * Ped. *

ff

Ped. * Ped. * Ped. * Ped. *

cresc.

Tempo I. Ped. * Ped. * Ped. * quasi Andante

longa pp

Ped. * Ped. * Ped. * Ped. *

Ballade III.

Fräulein P. de Noailles gewidmet.

Allegretto. M. M. ♦: 66.

Op. 47.

3.

mezza voce

Ped. * Ped. Ped. Ped. Ped. Ped.

marcato

f >

Ped. l.H. p

Ped. * Ped. 5 4 5 4 4 5

Ped. r.H. 3 2 r.H. 3 2 l.H. l.H.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. ten.

tranquillo

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. ten.

poco f >

This page contains six staves of musical notation for piano, arranged in two columns of three staves each. The notation is in common time and includes various dynamics such as *cresc.*, *dim.*, *poco rit.*, *mezza voce*, and *pp*. Performance instructions like *Ped.*, *tr.*, and *legato* are also present. Fingerings are indicated above certain notes and chords. The music includes complex harmonic progressions and rhythmic patterns, typical of a late 19th-century piano work.

Music score for organ, 5 systems:

- System 1:** Treble and Bass staves. Fingerings: 5, 4, 5, 2, 1; 5, 4, 3, 1, 1; 5, 4, 3, 1, 1. Pedal points: Ped., Ped., Ped., Ped., Ped., Ped., Ped., *, Ped., Ped.
- System 2:** Treble and Bass staves. Fingerings: 5, 4, 3, 2, 1, 2; 5, 4, 3, 2, 1, 2. Pedal points: Ped., Ped., Ped., Ped., Ped., *, Ped., *, Ped., Ped.
- System 3:** Treble and Bass staves. Fingerings: 4, 3, 2, 1, 2, 1, 2; 3, 4, 5, 4, 2, 1. Pedal points: Ped., Ped., Ped., Ped., Ped., Ped., *, Ped., Ped., Ped.
- System 4:** Treble and Bass staves. Fingerings: 5, 4, 3, 2, 1, 2; 5, 4, 3, 2, 1, 2. Pedal points: Ped., Ped., Ped., Ped., Ped., Ped., espressivo, Ped., Ped.
- System 5:** Treble and Bass staves. Fingerings: 5, 4, 3, 2, 1, 2; 5, 4, 3, 2, 1, 2. Pedal points: Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped.

This page of musical notation for piano consists of four staves of music. The top two staves are in common time and the bottom two are in 2/4 time. The key signature is B-flat major (two flats). The music includes dynamic markings such as *ff*, *dim.*, *cresc.*, *poco rit.*, and *a tempo*. Pedaling instructions like "Ped.", "*", and "Ped. * Ped." are placed below the notes. Performance markings include fingerings (e.g., 1, 2, 3, 4, 5) and various slurs and grace notes. Measure numbers 5, 12, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 999, 1000, 1001, 1002, 1003, 1004, 1005, 1006, 1007, 1008, 1009, 1009, 1010, 1011, 1012, 1013, 1014, 1015, 1016, 1017, 1018, 1019, 1019, 1020, 1021, 1022, 1023, 1024, 1025, 1026, 1027, 1028, 1029, 1029, 1030, 1031, 1032, 1033, 1034, 1035, 1036, 1037, 1038, 1039, 1039, 1040, 1041, 1042, 1043, 1044, 1045, 1046, 1047, 1048, 1049, 1049, 1050, 1051, 1052, 1053, 1054, 1055, 1056, 1057, 1058, 1059, 1059, 1060, 1061, 1062, 1063, 1064, 1065, 1066, 1067, 1068, 1069, 1069, 1070, 1071, 1072, 1073, 1074, 1075, 1076, 1077, 1078, 1079, 1079, 1080, 1081, 1082, 1083, 1084, 1085, 1086, 1087, 1088, 1089, 1089, 1090, 1091, 1092, 1093, 1094, 1095, 1096, 1097, 1098, 1099, 1099, 1100, 1101, 1102, 1103, 1104, 1105, 1106, 1107, 1108, 1109, 1109, 1110, 1111, 1112, 1113, 1114, 1115, 1116, 1117, 1118, 1119, 1119, 1120, 1121, 1122, 1123, 1124, 1125, 1126, 1127, 1128, 1129, 1129, 1130, 1131, 1132, 1133, 1134, 1135, 1136, 1137, 1138, 1139, 1139, 1140, 1141, 1142, 1143, 1144, 1145, 1146, 1147, 1148, 1149, 1149, 1150, 1151, 1152, 1153, 1154, 1155, 1156, 1157, 1158, 1159, 1159, 1160, 1161, 1162, 1163, 1164, 1165, 1166, 1167, 1168, 1169, 1169, 1170, 1171, 1172, 1173, 1174, 1175, 1176, 1177, 1178, 1179, 1179, 1180, 1181, 1182, 1183, 1184, 1185, 1186, 1187, 1188, 1189, 1189, 1190, 1191, 1192, 1193, 1194, 1195, 1196, 1197, 1198, 1198, 1199, 1200, 1201, 1202, 1203, 1204, 1205, 1206, 1207, 1208, 1209, 1209, 1210, 1211, 1212, 1213, 1214, 1215, 1216, 1217, 1218, 1219, 1219, 1220, 1221, 1222, 1223, 1224, 1225, 1226, 1227, 1228, 1229, 1229, 1230, 1231, 1232, 1233, 1234, 1235, 1236, 1237, 1238, 1239, 1239, 1240, 1241, 1242, 1243, 1244, 1245, 1246, 1247, 1248, 1249, 1249, 1250, 1251, 1252, 1253, 1254, 1255, 1256, 1257, 1258, 1259, 1259, 1260, 1261, 1262, 1263, 1264, 1265, 1266, 1267, 1268, 1269, 1269, 1270, 1271, 1272, 1273, 1274, 1275, 1276, 1277, 1278, 1279, 1279, 1280, 1281, 1282, 1283, 1284, 1285, 1286, 1287, 1288, 1289, 1289, 1290, 1291, 1292, 1293, 1294, 1295, 1296, 1297, 1298, 1298, 1299, 1300, 1301, 1302, 1303, 1304, 1305, 1306, 1307, 1308, 1309, 1309, 1310, 1311, 1312, 1313, 1314, 1315, 1316, 1317, 1318, 1319, 1319, 1320, 1321, 1322, 1323, 1324, 1325, 1326, 1327, 1328, 1329, 1329, 1330, 1331, 1332, 1333, 1334, 1335, 1336, 1337, 1338, 1339, 1339, 1340, 1341, 1342, 1343, 1344, 1345, 1346, 1347, 1348, 1349, 1349, 1350, 1351, 1352, 1353, 1354, 1355, 1356, 1357, 1358, 1359, 1359, 1360, 1361, 1362, 1363, 1364, 1365, 1366, 1367, 1368, 1369, 1369, 1370, 1371, 1372, 1373, 1374, 1375, 1376, 1377, 1378, 1379, 1379, 1380, 1381, 1382, 1383, 1384, 1385, 1386, 1387, 1388, 1389, 1389, 1390, 1391, 1392, 1393, 1394, 1395, 1396, 1397, 1398, 1398, 1399, 1400, 1401, 1402, 1403, 1404, 1405, 1406, 1407, 1408, 1409, 1409, 1410, 1411, 1412, 1413, 1414, 1415, 1416, 1417, 1418, 1419, 1419, 1420, 1421, 1422, 1423, 1424, 1425, 1426, 1427, 1428, 1429, 1429, 1430, 1431, 1432, 1433, 1434, 1435, 1436, 1437, 1438, 1439, 1439, 1440, 1441, 1442, 1443, 1444, 1445, 1446, 1447, 1448, 1449, 1449, 1450, 1451, 1452, 1453, 1454, 1455, 1456, 1457, 1458, 1459, 1459, 1460, 1461, 1462, 1463, 1464, 1465, 1466, 1467, 1468, 1469, 1469, 1470, 1471, 1472, 1473, 1474, 1475, 1476, 1477, 1478, 1479, 1479, 1480, 1481, 1482, 1483, 1484, 1485, 1486, 1487, 1488, 1489, 1489, 1490, 1491, 1492, 1493, 1494, 1495, 1496, 1497, 1498, 1498, 1499, 1500, 1501, 1502, 1503, 1504, 1505, 1506, 1507, 1508, 1509, 1509, 1510, 1511, 1512, 1513, 1514, 1515, 1516, 1517, 1518, 1519, 1519, 1520, 1521, 1522, 1523, 1524, 1525, 1526, 1527, 1528, 1529, 1529, 1530, 1531, 1532, 1533, 1534, 1535, 1536, 1537, 1538, 1539, 1539, 1540, 1541, 1542, 1543, 1544, 1545, 1546, 1547, 1548, 1549, 1549, 1550, 1551, 1552, 1553, 1554, 1555, 1556, 1557, 1558, 1559, 1559, 1560, 1561, 1562, 1563, 1564, 1565, 1566, 1567, 1568, 1569, 1569, 1570, 1571, 1572, 1573, 1574, 1575, 1576, 1577, 1578, 1579, 1579, 1580, 1581, 1582, 1583, 1584, 1585, 1586, 1587, 1588, 1589, 1589, 1590, 1591, 1592, 1593, 1594, 1595, 1596, 1597, 1598, 1598, 1599, 1600, 1601, 1602, 1603, 1604, 1605, 1606, 1607, 1608, 1609, 1609, 1610, 1611, 1612, 1613, 1614, 1615, 1616, 1617, 1618, 1619, 1619, 1620, 1621, 1622, 1623, 1624, 1625, 1626, 1627, 1628, 1629, 1629, 1630, 1631, 1632, 1633, 1634, 1635, 1636, 1637, 1638, 1639, 1639, 1640, 1641, 1642, 1643, 1644, 1645, 1646, 1647, 1648, 1649, 1649, 1650, 1651, 1652, 1653, 1654, 1655, 1656, 1657, 1658, 1659, 1659, 1660, 1661, 1662, 1663, 1664, 1665, 1666, 1667, 1668, 1669, 1669, 1670, 1671, 1672, 1673, 1674, 1675, 1676, 1677, 1678, 1679, 1679, 1680, 1681, 1682, 1683, 1684, 1685, 1686, 1687, 1688, 1689, 1689, 1690, 1691, 1692, 1693, 1694, 1695, 1696, 1697, 1698, 1698, 1699, 1700, 1701, 1702, 1703, 1704, 1705, 1706, 1707, 1708, 1709, 1709, 1710, 1711, 1712, 1713, 1714, 1715, 1716, 1717, 1718, 1719, 1719, 1720, 1721, 1722, 1723, 1724, 1725, 1726, 1727, 1728, 1729, 1729, 1730, 1731, 1732, 1733, 1734, 1735, 1736, 1737, 1738, 1739, 1739, 1740, 1741, 1742, 1743, 1744, 1745, 1746, 1747, 1748, 1749, 1749, 1750, 1751, 1752, 1753, 1754, 1755, 1756, 1757, 1758, 1759, 1759, 1760, 1761, 1762, 1763, 1764, 1765, 1766, 1767, 1768, 1769, 1769, 1770, 1771, 1772, 1773, 1774, 1775, 1776, 1777, 1778, 1779, 1779, 1780, 1781, 1782, 1783, 1784, 1785, 1786, 1787, 1788, 1789, 1789, 1790, 1791, 1792, 1793, 1794, 1795, 1796, 1797, 1798, 1798, 1799, 1800, 1801, 1802, 1803, 1804, 1805, 1806, 1807, 1808, 1809, 1809, 1810, 1811, 1812, 1813, 1814, 1815, 1816, 1817, 1818, 1819, 1819, 1820, 1821, 1822

*) Ausführung:

**Exécution:*

* Execution:

^{*)} mehr im Gebrauch:

**) plus en usage.*

* more in use.

The image shows a page of sheet music for piano, page 5. The music is arranged in five staves. The top staff uses a treble clef and has a tempo marking of 5. The second staff uses a bass clef. The third staff uses a treble clef. The fourth staff uses a bass clef. The fifth staff uses a treble clef. Various dynamics and performance instructions are included, such as 'Ped.', 'imitando', 'distinto', 'cresc.', 'tr.', 'sostenuto', 'ten.', and 'p'. The music consists of six measures per staff.

* In vielen Ausgaben ist dieser Takt wiederholt, dann aber Begleitung in der Wiederholung:

^{*)}Dans de nombreuses éditions, cette mesure est répétée mais, la seconde fois, accompagnée comme suit:

^{*}) In many editions this bar is repeated, but with the following accompaniment.

Ped. * Ped. * Ped. * Ped.

5 4 2 1 5 1 8 5 3 5 5 4 5 5

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

8 5 2 2 5 3 5 2 5 2 5 3 5 2 5 2 5 3

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

5 3 2 2 5 3 5 2 5 3 5 2 5 3 5 2 5 3

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

molto cresc.

fz fz

fz = *fz =*
p
Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *simile*

sotto voce 140
Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.*

Ped. * *Ped.* *

(4)
Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

V.A.3815

31

Ped. *

201

Ped. *

cresc.

Ped. * Ped. * Ped. * Ped. Ped. Ped. *

sempre crescendo

Ped. * Ped. * Ped. * Ped. * Ped. *

ff

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

ancora crescendo

Ped. *

V.A. 3815

5 2 5 2
Ped. 4 * Ped. * Ped. * Ped. 5 2 5 2
stretto

poco allargando cresc.
Ped. 5 2 3 2 5 2 5 2 * Ped. * Ped. * Ped. più mosso
230 *)

* Ped. * Ped. * Ped. affrettando
Ped. * Ped. * Ped. grandioso
tr. 8 4 3 2 1 4 3 2 tutta forza r.H. > > >
Ped. * Ped. l.H. 1 2 1 Ped. Ped. Ped. Ped.

V.A.3815

^{*)} Variante des Herausgebers:
^{*)} Variante de l'auteur de cette édition:
^{*)} Variation of the Editor.

Ballade IV.

Frau C. von Rothschild gewidmet.

Andante con moto. M.M. ♩ = 120 - 126.

Op. 52.

The musical score consists of six staves of piano music. The top staff uses a treble clef and has a dynamic of *p*. The second staff uses a bass clef and includes performance instructions: *Ped.*, ***, *dim.*, *ritenuto*, *in 2*, *tempo*, *mezza voce*, and *armonioso*. The third staff features a unique rhythmic pattern with counts *2 3 1 2* and *3 4 3 1 2 4*. The fourth staff includes *Ped.*, ***, *tempo*, *armonioso*, and *(poco string.)*. The fifth staff includes *a tempo* and *(rit.)*. The bottom staff concludes with *Ped.*, ***, and ***.

a tempo

Ped. Ped. * Ped. Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

(poco string.)

a tempo

Ped. * Ped. dim.

(tempo tranquillo)

pp

1-2 1-2 1-2

legato 5-3 5 3 5 3 5 4 5-2 3 5 3 5 4 5

Ped. * Ped. *

mezza voce

4 3 2 1 5

Ped. * Ped. *

poco a poco più agitato
 Ped. * Ped. *

(longa) cresc.
 Ped. Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

f cresc.
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

V.A. 3815

5 2 1
5 2 1
5 2 1
ritenuto

3 4 5 4 5 3 4 5 * 3 4 5
Ped. * Ped.

in tempo

4 3 2 1 5 3 2 1 5 3 4 3 5 4
ff fz
5 * 4 1 2 Ped. * Ped.

dim. accel. leggieramente

1 3 5 3
Ped. v v v v

8 1 2 3 5 1 2 3 5
ritenuto
4 3 1 2 1 2 3 5 4 2 1 2 3 5 2
Ped. = = = =

8 1 2 3 5 4 1 2 3 5
in tempo

1 2 3 5
Ped. * Ped. * Ped. Ped.

dol.

A page of musical notation for piano, featuring four staves of music. The notation includes various dynamics, fingerings, and performance instructions such as 'riten.', 'ten.', 'leggiero', 'tr.', 'f', and 'dim.'. The music consists of complex chords and rhythmic patterns, typical of a virtuosic piano piece.

This page of sheet music for piano contains five staves of musical notation, each with a treble clef and a bass clef. The music is in 4/4 time and uses a key signature of two flats. The notation includes various dynamics such as *cresc.*, *dim.*, *pp*, *ritardando*, *ten.*, *distinto*, *Ped.*, ***, *smorzando*, *dolciss.*, *rallent.*, and *legato*. Fingerings are indicated by numbers above or below the notes. The music consists of complex chords and rhythmic patterns, typical of a Chopin Nocturne.

a tempo

40

a tempo

Sheet music for piano, page 40, 'a tempo'. The music is in common time, 3 flats. The left hand plays bass notes and chords, while the right hand plays melodic lines and chords. Pedal instructions ('Ped.', '*', '**') are placed below the right-hand staves. Fingerings are indicated above certain notes. The page number '40' is at the top left, and 'V.A. 3815' is at the bottom center.

in tempo

p leggiero

Ped. * Ped. * Ped. *

dol.

Ped. * Ped. * Ped. *

fz

43

Ped. *

Ped. *Ped.* *

leggiero

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* *

Ped. * *Ped.* *

cresc.

(3)

Sheet music for piano, page 44, featuring six staves of musical notation. The music is in common time, mostly in B-flat major, with some sharps and flats appearing in later staves. The notation includes various note values (eighth, sixteenth, thirty-second), dynamic markings (fz, ff, Ped., *Ped.), and performance instructions like "stretto". Fingerings are indicated above certain notes.

*) Variante von Rubinstein, gutklingend.

*) Variante de Rubinstein, dont la sonorité est bonne.

*) Variation by Rubinstein, sounding well.

Sheet music for piano, 5 staves, 2 pages.

Page 1:

- Staff 1:** Treble clef, 2 flats (B-flat, D-flat). Dynamics: **fff**, **pp**. Pedal markings: **Ped.**, *****, **Ped.**, *****, **Ped.**, *****, **Ped.**, *****, **Ped.**, *****.
- Staff 2:** Bass clef, 2 flats. Dynamics: **f**. Pedal markings: **Ped.**, *****, **Ped.**, *****, **Ped.**, *****, **Ped.**, *****, **Ped.**, *****.
- Staff 3:** Treble clef, 2 flats. Dynamics: **fz**. Pedal markings: **Ped.**, *****, **Ped.**, *****, **Ped.**, *****, **Ped.**, *****.
- Staff 4:** Bass clef, 2 flats. Dynamics: **fz**. Pedal markings: **Ped.**, *****, **Ped.**, *****, **Ped.**, *****, **Ped.**, *****.
- Staff 5:** Treble clef, 2 flats. Dynamics: **fz**. Pedal markings: **Ped.**, *****, **Ped.**, *****.

Page 2:

- Staff 1:** Treble clef, 2 flats. Dynamics: **fz**. Pedal markings: **Ped.**, *****, **Ped.**, *****, **Ped.**, *****, **Ped.**, *****.
- Staff 2:** Bass clef, 2 flats. Dynamics: **fz**. Pedal markings: **Ped.**, *****, **Ped.**, *****, **Ped.**, *****, **Ped.**, *****.
- Staff 3:** Treble clef, 2 flats. Dynamics: **fz**. Pedal markings: **Ped.**, *****, **Ped.**, *****, **Ped.**, *****, **Ped.**, *****.
- Staff 4:** Bass clef, 2 flats. Dynamics: **fz**. Pedal markings: **Ped.**, *****, **Ped.**, *****, **Ped.**, *****, **Ped.**, *****.
- Staff 5:** Treble clef, 2 flats. Dynamics: **fz**. Pedal markings: **Ped.**, *****, **Ped.**, *****.

The image shows a page from a musical score for piano, consisting of five staves of music. The music is in common time and uses a treble clef for the top two staves and a bass clef for the bottom three. The score includes various dynamics such as 'ff' (fortissimo), 'fz' (fortissimo), 'cresc.', and 'accel. sin' al fine'. It also features fingerings indicated by numbers above the notes and performance instructions like 'marcato' and 'Ped.' (pedal). A bracketed note at the bottom left indicates that the piece is an arrangement. The page number 'V.A. 3815' is at the bottom right.

47

(4)

1 2 3 1

5

5

4

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

8

5 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1

ff

v

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

8

5 4 3 2 1 4 3 2 1 5 4 3 2 1 5 4 3 2 1 5

v

v

Ped. *

con forza

fff

Ped. *

oder:

*) ou:

*) or:

u.s.w. bis zu Ende der Passage.
etc. jusqu'à la fin du passage.
etc. up to the end of the passage.
V.A. 3815

Impromptu I.

Der Gräfin von Loban gewidmet.

Allegro assai, quasi presto. M. M. ♩ = 144-168.

Op. 29.

Sheet music for piano, page 5, measures 243-250. The music is in common time, 3 flats, and consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Fingerings are indicated above the notes, and pedaling is marked with 'Ped.' and asterisks (*). Measure 243 starts with a dynamic \sim . Measure 244 begins with a dynamic \gg . Measure 245 starts with a dynamic \sim . Measure 246 starts with a dynamic \sim . Measure 247 starts with a dynamic \sim . Measure 248 starts with a dynamic \sim . Measure 249 starts with a dynamic \sim . Measure 250 starts with a dynamic \sim .

This page contains six staves of musical notation for piano, starting with a treble clef and a bass clef. The music is in 2/4 time and includes various dynamics such as *f*, *p*, *cresc.*, and *dim. accelerando*. Fingerings are indicated above the notes, and performance instructions like "Ped.", "*Ped.", and "smorzando" are scattered throughout. Measure numbers 243 and 143 are also present. The music concludes with a bass clef at the end of the final staff.

This image shows the right-hand part of a piano score. The top staff is in treble clef and the bottom staff is in bass clef, both in B-flat major. The key signature changes to A-flat major at the beginning of measure 5. Measure 4 starts with a grace note followed by eighth-note pairs. Measure 5 begins with a dynamic *p*. Measures 6-7 show eighth-note pairs with various slurs and grace notes. Measure 8 starts with a dynamic *f*. Measures 9-10 end with a final cadence.

M. M. ♩ = 132-138.
sostenuto

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in A-flat major (indicated by three flats in the key signature). The time signature is common time. Measure 11 begins with a dynamic of *s* (soft) and a tempo marking of *sostenuto*. The right hand plays eighth-note chords, while the left hand provides harmonic support. Measure 12 begins with a dynamic of *f* (forte). The right hand continues with eighth-note chords, and the left hand provides harmonic support. Pedal markings (* Ped.) are placed under specific notes in both measures.

A musical score for piano, showing four staves of music. The top staff is treble clef, B-flat key signature, and common time. The bottom staff is bass clef, B-flat key signature, and common time. Measure 11: Treble staff has eighth notes (B, A, G), bass staff has eighth notes (D, C, B). Measure 12: Treble staff has eighth notes (A, G, F#), bass staff has eighth notes (C, B, A). Measure 13: Treble staff has eighth notes (G, F#, E), bass staff has eighth notes (B, A, G). Measure 14: Treble staff has eighth notes (F#, E, D), bass staff has eighth notes (A, G, F#). Measure 15: Treble staff has eighth notes (E, D, C), bass staff has eighth notes (G, F#, E).

Musical score page 10, measures 11-12. The score consists of two staves. The top staff is in treble clef, B-flat key signature, and common time. It features a melodic line with various note heads and rests, some with stems pointing up and others down. A bracketed measure contains a sequence of notes with a grace note-like head above them, followed by a fermata and a dynamic marking 'ten.'. Below this, a measure begins with a single note followed by a series of eighth-note pairs. The bottom staff is in bass clef, B-flat key signature, and common time. It shows a harmonic progression through several chords, primarily consisting of B-flat major and E-flat major. Measures 11 and 12 conclude with a repeat sign and a double bar line.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The key signature is B-flat major (two flats). Measure 5 starts with a melodic line in the treble staff. Measure 6 begins with a bass note. Measures 7-8 show a rhythmic pattern of eighth notes. Measure 9 features a dynamic 'f' (forte). Measures 10-11 continue the melodic line. Measure 12 ends with a dynamic 'ff'. Measure 13 begins with a dynamic 'leggiero' and a tempo marking '13'. Measure 14 concludes the section.

legatissimo

cresc.

Impromptu II.

Op. 36.

Andantino. M. M. $\text{d} = 48.$

6.

^{*)} In anderen Ausgaben vervollständigt auf:
(parallele Octaven)

^{*)} Complété dans d'autres éditions, de la manière suivante:
(octaves parallèles)

^{*)} In other editions completed as:
(parallel octaves)

M. M. ♩ = 88.

ritenuto

ff

cresc.

56

5
3 4

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

rallent.
dim.

a tempo

p pp

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

³

* Ped. * Ped. * Ped. *

V. A. 3815

5
(poco rit.)

Ped. * Ped. * Ped. * Ped. * Ped. *

cresc.

Ped. Ped. * Ped.

1 2 3 4 5
tranquillo

Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

leggiero

p (1)

mf basso cantande

Ped. Ped. Ped. Ped. *

2 4 (1)

5 2 1 3 4

Ped. * Ped. Ped. Ped. *

2 4 1 5 3 2 1 4

Ped. * Ped. Ped. Ped. *

2 1 4 1 3 1 3 1 4

Ped. * * 4 1

2 4 3 2 3 1 1 5 3 2 1 4 2 4

cresc.

3 1 5 4 2 1 4 2 4

Ped. * Ped. 5 1 2 *

1 4 3 2 1 1 5 4 3 2 1 4 1 3 4 1

8

Ped. Ped. Ped. Ped.

The image shows five staves of musical notation for piano, arranged vertically. The top staff uses a treble clef and has a dynamic marking of pp . The second staff uses a bass clef and includes the instruction "Ped." with a corresponding pedal symbol. The third staff continues the bass line. The fourth staff features a dynamic marking of pp and includes the instruction "Ped." with a corresponding pedal symbol. The fifth staff concludes the page with a dynamic marking of "cresc." followed by a dash.

Cello

^{*}) Dieses Stück wird von vielen mit einem **pp** Schluß versehen, was die Wirkung nur fördern kann.

^{*}) Un grand nombre d'interprètes terminent ce morceau sur un **pp**, ce qui ne peut qu'en augmenter l'effet.

^{*}) Many provide this piece with a **pp** conclusion, which can only enhance the effect.

Impromptu III.

Frau Gräfin Esterházy gewidmet.

Op. 54.

Tempo giusto. M. M. ♩ = 96-112.

Tempo giusto. M. M. ♩ = 96-112.

7.

12/8

p₂

1 4 3 2 1 5 3 2 1

(poco rit.)

Ped.

a.t.

mf

2 3 1 4 3 2 1 5 3 2 4 5

(3)

Ped. * *Ped.* * *Ped.* * *Ped.* *

3 4 2 1 4 2 1 4 3 4

4 5 3 2 1 4 5 3 2 1 4

Ped. * *Ped.* * *Ped.* * *Ped.* *

3 2 1 4 3 2 1 4 3 2 1 4

2 1 3 4 5 2 1 3 4 5 2 1

Ped. * *Ped.* * *Ped.* * *Ped.* *

3 2 1 4 3 2 1 4 3 2 1 4

2 1 3 4 5 2 1 3 4 5 2 1

Ped. * *Ped.* * *Ped.* * *Ped.* *

4-1 4 5 2 1 3 4 2 1 4 3 2 1 4

1 2 3 4 5 1 2 3 4 5 1 2 3 4 5

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* *

The image shows four staves of musical notation for piano, likely from a piece by Liszt. The top staff uses a treble clef and has a dynamic marking of *legatissimo*. Fingerings are indicated above the notes. The second staff uses a bass clef. The third staff uses a treble clef and includes dynamic markings like Ped. and asterisks. The fourth staff uses a bass clef and includes dynamic markings like *p* and asterisks. The music consists of complex chords and arpeggiated patterns.

* Oder wie in den Farallestellen das letzte ces gebunden.
* Ou comme dans les messages correspondants le der

¹⁰ Ou, comme dans les passages correspondants, le dernier ut bémol lié.
¹¹ Or as in the parallel passages the last c-h is tied. — V. A. 2815.

Or as in the parallel passages the last c b tied.

con calore

24

3 1

5 2 1 5 4 2 1 5

2 - 1

1 - 5 2 4 2 4 4 2 3

5 2 3 4 5 4

p

1 5 4 2 5 2 1

4

Ped. * Ped. *

Ped. * Ped. Ped.

Ped. * Ped. *

Ped. * Ped.

V. A. 3815

4 5
1 2

mf

($\begin{smallmatrix} 2 & 3 \\ 1 & 2 \end{smallmatrix}$ $\begin{smallmatrix} 1 & 2 \\ 4 & 1 \end{smallmatrix}$)

Ped. * *Ped.* *Ped.* * *Ped.* *Ped.* *

poco f

Ped. * *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

p con grazia

Ped. * *Ped.* *

pp

Ped. * *Ped.* * *Ped.* *Ped.* * *Ped.* * *Ped.* *

8 — *5* — *1*

ppp (*poco rit.*)

Ped. * *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *

Ped.

Sostenuto. M. M. ♩ = 120.

3

f

Ped. * quasi Cello Ped. * Ped. * Ped. *

2 1

Ped. *

dolce 5

Ped. * Ped. *

Ped. *

12/8

f

p

Ped.

dim.

riten.

Ped. Ped. *

Ped. Ped. *

b

Tempo I.

A musical score for piano, featuring two staves (treble and bass) in 12/8 time and a key signature of five flats. The score consists of five horizontal measures of music, each with a dynamic marking above it. The dynamics include f , mf , p , f , and p . Measure 1 starts with a forte dynamic, followed by eighth-note patterns in both staves. Measure 2 begins with a mezzo-forte dynamic. Measure 3 starts with a piano dynamic, followed by a forte dynamic. Measure 4 starts with a forte dynamic, followed by a piano dynamic. Measure 5 starts with a piano dynamic, followed by a forte dynamic.

This musical score page contains four systems of music for piano, numbered 69. The music is in common time and uses a key signature of five flats.

System 1: The first system begins with a dynamic of *mf*. It features a bass line with sustained notes and a treble line with sixteenth-note patterns. The bass line includes a note labeled "Ped." followed by two asterisks (*). The treble line has a sixteenth-note pattern starting with a eighth note.

System 2: The second system starts with a dynamic of *poco f*. It consists of two measures of chords in the bass and treble staves, followed by a measure of sixteenth-note patterns in the treble staff.

System 3: The third system shows a bass line with sustained notes and a treble line with sixteenth-note patterns. The bass line includes a note labeled "Ped." followed by two asterisks (*).

System 4: The fourth system begins with a dynamic of *p con grazia*. It features a bass line with sustained notes and a treble line with sixteenth-note patterns. The bass line includes a note labeled "Ped." followed by two asterisks (*). The treble line has a sixteenth-note pattern starting with a eighth note. The dynamic changes to *pp* in the next measure. The bass line includes a note labeled "Ped." followed by two asterisks (*). The treble line has a sixteenth-note pattern starting with a eighth note. The dynamic changes to *f* in the next measure. The bass line includes a note labeled "Ped." followed by two asterisks (*). The treble line has a sixteenth-note pattern starting with a eighth note. The dynamic changes to *ff* in the next measure. The bass line includes a note labeled "Ped." followed by two asterisks (*). The treble line has a sixteenth-note pattern starting with a eighth note.

Fantaisie-Impromptu.

Allegro agitato. M. M. $\text{♩} = 72-76.$

Op. 66. Op. posth.

8.

sf

Ped. * Ped.

p

Ped. * Ped.

cresc.

dim.

Ped. * Ped. * Ped.

This page contains five staves of musical notation for piano, starting with a treble clef and a bass clef. The key signature is A major (three sharps). The first staff begins with a dynamic of *f*, followed by a series of sixteenth-note patterns with fingerings (e.g., 1 5, 2 3, 1 5, 2 3, 1) and踏板 (Ped.) markings. The second staff continues with a similar pattern. The third staff introduces dynamics like *p*, *cresc.*, and *f*. The fourth staff features a dynamic of *pp* and a ritardando (riten.). The fifth staff concludes with a dynamic of *riten.*.

1 5 2 3 1 5 2 3 1 2 4
f
 Ped. * Ped. * Ped. *

2 4 3 1 2 1 2 4
 Ped. * Ped. * Ped. *

p > > > > > >
cresc. > > > > >
f > > > > >
 Ped. * Ped. * Ped. * Ped. * Ped. *

> > > > > >
 Ped. * Ped. * Ped. *

> > > > > >
 Ped. * Ped. * Ped. *
pp > > > > >
riten. -
 Ped. * Ped. * Ped. * Ped. *

*a tempo**p*

8

Ped.

* Ped.

*

cresc.

Ped.

* Ped.

* Ped.

* Ped.

*

sempre cresc.

Ped.

* Ped.

* Ped.

* Ped.

*

Ped.

* Ped.

* Ped.

* Ped.

*

The image shows three staves of musical notation for piano. The top staff uses a treble clef and has a key signature of four sharps. It features a dynamic marking 'f' and a performance instruction 'Ped.' followed by a note with a cross. The middle staff uses a bass clef and has a key signature of four sharps. It includes a dynamic marking 'ff', a performance instruction 'Ped.', and a measure ending with a note marked with an asterisk (*). The bottom staff also uses a bass clef and has a key signature of four sharps. It contains a dynamic marking 'riten.' and a performance instruction 'Ped.' followed by a note marked with an asterisk (*).

Moderato cantabile. ($\text{♩} = 100-104$)

largo

pesante

sotto voce

tr

Ped. * *Ped.* *Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *Ped. *Ped.

Sheet music for piano, page 132, featuring five staves of musical notation. The music is in 2/4 time and consists of measures 132 through 137. The key signature is B-flat major (two flats). The notation includes treble and bass staves, with occasional soprano and alto entries. Various dynamics and performance instructions are present, such as *tr* (trill), *delicato*, *rit.* (ritardando), *a tempo*, *poco energico*, *sf* (sforzando), *f* (forte), and *pp* (pianissimo). Pedal markings like "Ped.", "* Ped.", and "Ped." with asterisks are used throughout the piece.

Ped. *
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

A musical score for piano, consisting of five staves of music. The top staff uses a treble clef and has a key signature of four flats. The second staff uses a bass clef and has a key signature of four flats. The third staff uses a treble clef and has a key signature of one flat. The fourth staff uses a bass clef and has a key signature of one flat. The fifth staff uses a treble clef and has a key signature of one sharp. The music includes various dynamics such as *tr*, *riten.*, *p*, *cresc.*, *dim.*, and *f*. Pedal markings like "Ped.", "*", and "Ped. * Ped." are also present. The tempo is marked as "Tempo primo." in the middle section.

The image shows five staves of musical notation for piano, arranged vertically. The top two staves are in treble clef, and the bottom three are in bass clef. Each staff has a key signature of four sharps (F# major or C major). The music consists of eighth-note patterns with various dynamics and performance instructions. The first staff features sixteenth-note patterns with 'v' markings. The second staff has sustained notes with 'v' markings. The third staff includes dynamic markings 'p' (piano) and 'f' (fortissimo). The fourth staff has 'cresc.' (crescendo) and 'f' markings. The fifth staff concludes with a dynamic marking 'pp' (pianissimo).

The musical score consists of five staves of piano music, arranged vertically. The top staff begins with a dynamic of *p*, followed by *a tempo*. The second staff starts with *riten.* The third staff begins with *cresc.* The fourth staff begins with *sempre cresc.* The bottom staff ends with a dynamic of *f*.

Performance instructions and dynamics include:

- Staff 1: *p*, *a tempo*
- Staff 2: *riten.*
- Staff 3: *cresc.*
- Staff 4: *sempre cresc.*
- Staff 5: *f*

8

ff

sempre f

p

ff

p

poco - a - poco -

dimi - nu - en - do

pp il canto marcato
 Ped.
 Ped.
 Ped.
 Ped.
 Ped.
 riten.
 ppp
 Ped. * Ped. * Ped. *

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